

69 EXT. SHINING TIME - CROSSROADS - DUSK

69

Burnett and Boomer confront each other.

P.T. BOOMER

That engine, she's in that mountain,
isn't she? *

BURNETT

Even if she were, she'd be no good
to you now.

BOOMER

You're wrong, Burnett Stone. She'd
be good for one thing - scrap. *

Then Boomer leaps on his bike and roars into the darkness as
Stacy and Lily get out of the car at the crossroads.

CUT TO:

70 EXT. CROSSROADS - DUSK

70

Stacy and Lily are walking over to Burnett.

LILY

Who was that man with Grandpa?

STACY

(slightly preoccupied)

A man who doesn't like beauty.

(beat)

Lily, could I borrow that photograph?
I promise to take care of it.

Lily hands it to her.

Everywhere is suddenly very still and silent. This unnerves
Lily.

BURNETT

Lily.

LILY

Grandpa.

STACY

Good evening, Burnett.

(CONTINUED)

70 CONTINUED:

70

BURNETT

Goodnight, Stacy... and thank you.

Stacy starts up her car again.

LILY

You said "I wish", Stacy.

STACY

I wish...? Oh yes, I wish -- you'd
come back and see us tomorrow -- if
your Grandpa will let you.

Then Stacy is gone and the silence is even louder.

Lily doesn't like the silence. She's desperate to communicate
with Burnett -- surely, she can trust him.

Burnett is securing some pieces of equipment that have slipped
in the back of the pick-up truck.

LILY

Grandpa, I saw this really cool guy
at the station -- really little and
kind of...

(her voice trailing
off)

... golden.

Silence.

LILY (cont'd)

Can you believe that?

They are now getting in the truck.

*

BURNETT

I used to believe that, but now I
only believe what I see.

The truck door shuts. So does the conversation.

*

71 OMITTED

71

71A EXT. - TRUCK DRIVES BY

71A*

72 EXT. SHINING TIME - BURNETT'S HOUSE - DUSK

72

Burnett and Lily drive up to a small house with an apple tree outside. The house is at the foot of the mountain on the other side of the valley.

(CONTINUED)

72 CONTINUED:

72

Every window is shuttered.

MIX TO:

72A INT. TRUCK

72A

Burnett and Lily share an uncomfortable moment of silence before getting out of the truck. *

73 INT. SHINING TIME - BURNETT'S HOUSE - NIGHT

73

Lily at the supper table with Burnett. She looks around the room. There are no photographs, just marks on the walls where they used to be.

LILY

Grandpa, don't you like photographs anymore?

BURNETT

No.

Silence. Then --

LILY

Why don't you live in the valley?

BURNETT

Because I don't like trains.

LILY

But the trains come to Muffle Mountain.

BURNETT

To the other side of the mountain. This side there's neither sight nor sound of them.

Silence. Then --

LILY

Are you sure you don't like trains, Grandpa?

BURNETT

I'm sure.

Lily is about to say something else. Then decides against it. She stands up and gets something out of her pocket. It's the friendship bracelet.

(CONTINUED)

73 CONTINUED:

73

LILY

Here Grandpa -- this is for you. I
made it -- I hope it fits.

She goes to put it on her Grandpa's wrist but he stops her.

(CONTINUED)

73 CONTINUED: (2)

73

BURNETT

Thank you Lily, I'll do it.

Lily picks up the dishes, disappointed.

When she's left the room the bracelet is still on the table.

Burnett gets up and goes over to his turntable. Beside it is a photograph of a beautiful young woman (Tasha). We hear the lilting sounds of a beautiful waltz.

SONG - "HE LOVES SHE LOVES" (TBA)

Burnett is listening to this song in his shuttered room.

FLASH CUT TO:

74 EXT. SHINING TIME - BURNETT'S GARDEN [DREAM] - DAY

74

Black-and-white images of a young man and woman dancing together in the sunlight. We recognize the place as being underneath the apple tree in Burnett's garden long ago.

As this sequence ends, Burnett is facing Tasha, takes her hand, and kisses it.

MIX TO:

75 INT. SHINING TIME - BURNETT'S HOUSE [PRESENT-DAY] - NIGHT

75

Burnett is with us, but Tasha is gone. He takes the photograph and holds it to his face. The door is ajar and Lily is listening and looking at her Grandpa. He looks up.

LILY

(gently)

That's Grandma's favourite song.

BURNETT

(quietly but not
unkindly)

Go to bed, Lily.

And he puts the photograph down. Lily goes into the bedroom and closes the door.

*
*

MIX TO:

76 EXT./INT. SH. TIME - BURNETT'S HOUSE - LILY'S ROOM - NIGHT 76

*

(CONTINUED)

76 CONTINUED:

76

Lily is in bed.

She gets out to go to the window and opens the shutters just a tad.

76A EXT. SHINING TIME - NIGHT

76A

Lily's POV of the mountain. We -- like her -- gradually hear something...

It's the sound of a train engine's whistle.

Lily is filled with curiosity and puzzlement.

CUT TO:

77 EXT. MUFFLE MOUNTAINSIDE - LUNGING ARENA - NIGHT

77

Patch is outside, lunging his horse.

Suddenly he, too, hears the sound of a train whistle echoing all around him. Patch hugs his horse -- in excited enjoyment not fear.

78 EXT./INT. SH. TIME - BURNETT'S HOUSE - LILY'S ROOM - NIGHT 78

Then we move slowly back to Lily's window and hear her voice murmuring to herself.

LILY

How come I can hear a train engine
whistle in the valley if the mountain
is supposed to muffle the sound of
the trains from the other side?

*

*

*

*

*

CUT TO:

79 INT. SHINING TIME - BURNETT'S HOUSE - NIGHT

79

CLOSE UP: Burnett, taking in a deep breath, seems to be deep in thought as he quietly stokes up the fire in his room.

*

*

CUT TO:

80 OMITTED (MOVED TO 81AA)

80

81 EXT. SHINING TIME STATION PLATFORM - NIGHT

81

Stacy and Billy are sitting on a bench with Mutt between them.
The moon is full close by.

Stacy is showing Billy the school photo that Lily lent her.

BILLY

...Burnett and Boomer had a big
quarrel about an engine --then Boomer
left town. And we never saw him
again... till now.

STACY

Did you ever see the engine?

BILLY

No, never -- but I believe she was --
is, if she still exists -- important
to Burnett and to this valley. Burnett
had three passions in his life --
Tasha, trains, and this valley.

STACY

(beat)

Billy -- when Mr. Conductor blows
his whistle for his sparkles - I've
taken it for granted that's all he
needs to get to the Island of Sodor -
but maybe he also uses a secret
railroad.

*
*
*
*
*
*

Billy stays quiet, so Stacy decides to continue.

STACY (cont'd)

...And maybe the beauty that we
know is all around us is because of
the gold dust and because of the
railroad... and that the mysterious
engine is connected to all of this
somehow.

*
*
*
*
*

Suddenly Stacy notices the bouquet tree.

(CONTINUED)

81 CONTINUED:

81

STACY (cont'd)
(shocked)
Billy -- look at the bouquet tree --
it's losing its blossoms and it's
much too early for that.

Billy gets up.

BILLY
Yes it is -- much too early,
(then getting himself
together)
but right now Mutt needs his supper --
I'd better be on my way. Good night,
Stacy.

STACY
Good night, Billy.

We leave Stacy looking at the photo together with the painting
of Burnett as a little boy.

She seems to be making up her mind about something.

81AA EXT. SHINING TIME - MUFFLE MOUNTAIN - NIGHT (FORMERLY
SC.80)

81AA

Boomer, frantically using a noisy mechanical digger -- caring *
only to get at the mountain. *

CUT TO:

81A EXT. WATERMILL LINE - NIGHT

81A

Percy puffs along with his mail train. We see a switch move - *
which sends him down the wrong track. *

81B EXT. LIGHTHOUSE LINE - NIGHT

81B

And Thomas steams on his journey too, pulling his mail train
along by the shimmering sea.

82 EXT. SODOR - RAILYARDS - NIGHT

82

Thomas and Percy on their routes come together at a junction. *

Unknown to the engines, Diesel 10 is resting in a shed adjacent
to the platform.

(CONTINUED)

82 CONTINUED:

82

He can see and hear everything, too, through the splintered wood.

Toby is puffing slowly and quietly in from the other side. He sees Diesel and foreshortens his stop to take in the situation. Diesel does not see him -- neither, for now, do Thomas or Percy - who arrives after Thomas.

PERCY

I'm sorry I'm late Thomas, but there was something wrong with the track switches and I went the long way around.

We see Diesel grinning evilly.

THOMAS

Never mind Percy, Mr. Conductor would still be proud of us.

PERCY

He talked about buffers in his sleep last night. Buffers are at the end of a railway -- I think that's how he travels here.

THOMAS

(anxiously looks left and right)

I don't think we should say anymore -- my wheel suddenly feels a little wobbly. I think Diesel is around here somewhere.

Diesel is grinning his evil grin and sidles away from his hiding place and along the track.

Toby quietly puffs up to Thomas and Percy.

TOBY

I'm sorry, you two, Diesel heard every word you said... I'm going after him to see what he does next. You'd better carry on and get the mail delivered.

PERCY

You're very brave, Toby.

TOBY

Oh, Diesel won't bother with an old engine like me -- he thinks I'm scrap already!

(CONTINUED)

82 CONTINUED: (2)

82

And Toby puffs stoically on.

MIX TO:

83 EXT. SODOR - SCRAPYARDS - SMELTING FURNACES - NIGHT

83

The flames of the smelting yards -- even brighter at night -- fanning the flames of Diesel's plans. Splatter and Dodge join him.

Moments later, we see Toby stop close by.

DIESEL 10

Come in and join the party, Splodge.

SPLATTER & DODGE

We're going to have a party? Who's got the balloons?

DIESEL 10

(with a withering
look)

Correction -- join the party that's over. Just like Twinkle Toes' Magic Railway is going to be over... gone... and the buffers busted.

Splatter and Dodge look terrified. Toby is furious.

DIESEL 10 (cont'd)

We don't know where the entrance to his railway is, so we don't know which are the right buffers -- therefore you've all got to destroy all of them...

SPLATTER & DODGE

What are you going to do?

DIESEL 10

It's time to finally put Twinkle Toes' lights out... this is a job for the Boss...

TOBY'S POV -- We see the claw emerging.

TOBY

(whispering to himself)

I've got to delay him... I've got to distract him...

At that, Toby gives a whistle.

DIESEL 10

It's the old teapot -- smash him!

(CONTINUED)

83 CONTINUED:

83

The claw takes a swing at a pile of scrap which comes crashing down in front of him, blocking his own way and that of the others.

SPLATTER & DODGE

Er... Boss... did you mean to do that?

DIESEL 10

(livid)

I always mean what I do.

Toby puffs triumphantly away.

FADE DOWN

FADE UP TO

84 EXT. SODOR - RAIL SIDINGS - DAY

84

FADE UP SONG: "A REALLY USEFUL ENGINE"

Thomas puffing along the line and passing Henry, looking mournful.

THOMAS

Morning, Henry. What's the matter?

HENRY

I've got boiler ache.

THOMAS (cont'd)

Then it's a good thing that I'm off to fetch special coal for you.

HENRY

Thank you, Thomas. Special coal will make me feel much better.

84A EXT. SODOR - OLD SIDINGS NEAR MAGIC BUFFERS - DAY

84A

Thomas arrives at the old sidings. He sets to work collecting the trucks.

He doesn't realize that the sixth truck is not coupled properly.

He doesn't notice that it is quietly sliding backwards.

He doesn't notice a set of old buffers obscured by bramble.

(CONTINUED)

84A CONTINUED:

84A

He never sees the last truck mysteriously disappear.

Thomas sets off back, with five trucks.

THOMAS

Oh, Mr. Conductor, I do hope you're
all right.

CUT TO:

85 EXT. SODOR - VIADUCT - DAY

85

Mr. Conductor is walking along the viaduct.

MR. C.

(a little breathless)

It's really hard to believe I won
the Conductor Family's five mile
Walkathon last year.

(beat)

Maybe Thomas can see me from here.

Diesel 10 is creeping up behind him.

DIESEL 10

He can't... but I can.

Mr. C. turns, looking for a way to escape, but he can't. One
way it's Diesel, the other way, the gorge -- way, way below.

But Diesel 10 is already closing in on Mr. C.

It's too late. Diesel 10's claw grasps Mr. Conductor like
King Kong grasping the girl.

DIESEL 10 (cont'd)

I've got you, Twinkle Toes, and
next I'll get that blue puffball,
too.

Mr. Conductor is being dangled over the gorge. As he is, Mr.
C. notices some loose bricks falling from the viaduct.

DIESEL 10 (cont'd)

Bye, bye Twinkle Toes.

One brick after another crumbles beneath him on the viaduct.
Mr. Conductor is trying to fight off the claw.

He finally wrenches something out of his pocket -- it's his
toolkit. He manages to yank out his pliers.

(CONTINUED)

85 CONTINUED:

85

The clip holding the pipe to the claw has two wires -- one green, one blue.

MR. C.

(gasping)

One of the cables opens the claw --
the other one will tighten it.
Which one am I going to cut? Please
let this be the right one. Please
let me have enough strength to do
this and escape from Diesel. I
have to survive -- the universe
needs us.

*

There's no time to lose. He and we hold our breath. He cuts
and -- yes -- the claw springs upwards.

MR. C. (cont'd)

It's the right one!

The claw opens and Mr. C. is flung upwards and outwards. His
resting place is in the middle of a cushiony sack of grain at
the base of a windmill.

As Mr. C. lands, he turns to camera and says.

MR. C. (cont'd)

Did you put that there for me? You
must have known I was coming -- how
very thoughtful of you...

(beat, then)

And Mutt -- I hope you're thinking
of me too.

*

MIX TO:

86 EXT. SHINING TIME - BURNETT'S HOUSE - GARDEN - DAY

86 *

We see Mutt running towards us down the road and into Burnett's
garden. Lily is sitting alone, clearly bored. *

STORYTELLER [LILY, ADULT]

Mutt was carrying out the next
part of his plan.

*

*

Mutt immediately starts barking at the shuttered house.

Burnett comes out into the garden. Mutt dashes away and tucks
himself around the side of the house, peeping out. Burnett
starts fixing some branches of the apple tree. *

*

(CONTINUED)

86 CONTINUED:

86

BURNETT

Was that a dog I heard barking?

LILY

(instantly honest)

Yes... but he's gone now.

And we notice that Burnett is wearing Lily's bracelet. *

Lily gets up and walks closer to Burnett. She starts to quietly play a gentle, lilting version of "He Loves She Loves" on her harmonica.

LILY (cont'd)

Grandma loved to dance to this...
didn't she?

Burnett has paused but does not look at Lily.

BURNETT

Yes.

LILY

(more a fact than a
question)

And you danced with her.

BURNETT

(beat)

I can't remember.

He leaves what he is doing and returns indoors.

Lily is feeling rebellious.

LILY

(muttering)

Yes you can.

And she walks moodily away from the cottage.

MIX TO:

86A EXT. BURNETT'S HOUSE - CLIMBING TREE

86A

Lily leans against another tree in the corner of the field behind Burnett's cottage. She is tearing up pieces of grass and throwing them away. Then she and we hear a voice -- it's Patch. *

(CONTINUED)

86A CONTINUED:

86A

PATCH (V.O.)

I bet you don't know how to climb
that tree.

*

Lily looks up as Patch walks around in front of the tree.

Without saying a word, Lily suddenly jumps up and climbs the
tree... fast.

PATCH (cont'd)

Where did you learn to do that?

LILY

On my fire escape.

Lily is now climbing back down the tree.

LILY (cont'd)

I'm Lily. Do you live here?

PATCH

Yes -- my mum and dad run the
stables.

Burnett is walking down the lane.

BURNETT

Good morning, Patch.

PATCH

Good morning, Mr. Stone. I'm going
to ride into Shining Time -- could
Lily come with me... if she'd like
to...?

LILY

(eagerly)

I'd like to...

BURNETT

You can go, but be back by sunset.

Mutt is observing this and happily wags his tail. Lily is
surprised her grandpa has agreed.

LILY

Do you want to come, too?

Burnett remains enigmatic.

BURNETT

I never go there now...

(CONTINUED)

86A CONTINUED: (2)

86A

Burnett continues down the lane.

LILY
(wistfully)
Bye, Grandpa.

MIX TO:

87 EXT. SHINING TIME - BURNETT'S HOUSE - GATE POST - DAY

87

Lily and Patch at the gate post. Patch is on his horse and Lily is sitting on the fence beside him. Mutt is waiting for them.

PATCH
(to Lily)
So, have you ridden a horse before?

Lily shakes her head.

LILY
No - but I'm going to now.

Patch seems pleased -- it makes up for before.

Lily climbs up onto the horse and they ride away.

Mutt is running along beside them, and then goes on ahead.

MIX TO:

87A EXT. BURNETT'S HOUSE - CANOPY TRAIL - DAY

87A

Lily, Patch, and Mutt head off to Shining Time.

88 EXT. SHINING TIME - MUFFLE MOUNTAIN - LAKE - DAY

88

Storm clouds gather. Lily and Patch are riding around the lake, we can hear their voices across the meadow. Muffle Mountain is right beside them. Patch is clearly observing something.

LILY (V.O.)
I read in a book that if you get
lost in the wilderness, you should
never eat white, yellow or red
berries.

(CONTINUED)

88 CONTINUED:

88

PATCH (V.O.)

I don't get lost - it's not the
wilderness - it's home... The
summerspan birds are usually flying
around this lake -- they nest at
the foot of the mountain. They
should be here by now...

*
*
*

(CONTINUED)

88 CONTINUED: (2)

88

LILY (V.O.)

Patch -- Grandpa says that trains
don't go up that mountain, but...

PATCH (V.O.)

(excited)

But what, Lily?

LILY (V.O.)

I'm sure I heard one last night.

PATCH (V.O.)

So it's not just me. You see Lily,
I've heard it too. Lots of times...
but if we've both heard it...

LILY (V.O.)

Why not Grandpa too? There's nothing
wrong with his hearing.

89 EXT. SHINING TIME - MEADOW - DAY

89

Lily and Patch are riding through an idyllic landscape.

This is the beginning of a magical sequence.

90 EXT. SHINING TIME - MUFFLE MOUNTAIN - VALLEY/MEADOW - DAY

90

As they start their journey, Patch comments:

PATCH

I've always wanted to go this way --
we're following some shadowy lines
I've seen on a map. They're like
railroad tracks without any rails.

As he says this, Patch's horse starts tossing his head and
swishing his tail. He pounds the ground -- indicating "I
want to go faster," and he does so.

Suddenly the riders and the horse are thundering along as if
driven by a current of energy.

Then we experience this from the riders' POV and it's a joyous
feeling.

The horse is picking up the gold dust on his hooves as he
gallops along the shadowy lines. Then Lily and we see the
magical effect of this in the sky...

*
*

(CONTINUED)

90 CONTINUED:

90

the gold dust in two lines, moving in rhythm to that of the horses' hooves. For sure it is reminiscent of the line in the Big City sky.

Suddenly the extraordinary journey ceases as quickly as it began.

PATCH (cont'd)

If they are railroad tracks -- they must be magic ones...

LILY

But why did they suddenly stop?

PATCH

I don't know.

And they carry on at a normal pace.

FADE OUT MUSIC

MIX TO:

91 EXT. SHINING TIME STATION - PARKING LOT - DAY

91

We find P.T. Boomer, who is putting a box on the back of his motorcycle.

Lily and Patch arrive as Billy comes out of the station. Mutt is with him. Patch is tethering his horse to a lamp post and secures it even more tightly as he sees Boomer.

BILLY

Don't worry, Patch. I'll look after him.

Boomer is now leaning against his motorbike. Patch has gone into the station with Lily. Boomer and Billy confront each other. The scene is reminiscent of the Western "High Noon".

The foliage on the bouquet tree is all gone -- the branches are blowing mysteriously in the wind.

BILLY (cont'd)

(looking across the meadow)

It looks like there's a big storm coming. We've been safe from storms in this valley for a long while. Let's hope this one is just passing through -- like yourself, P.T. Boomer.

*

(CONTINUED)

91 CONTINUED:

91

But Billy's words cut no cloth with Boomer, who looks across at the mountain and makes a threatening statement. Unfortunately, Patch is already going inside the station, and doesn't hear it.

BOOMER

I am passing through -- right through into that mountain and then booof!

(he gestures explosion)

No more engine, no more protector.

No more mountain of rocks -- just a mountain of money.

And he rides away.

BILLY

(calling after him)

That mountain won't change -- it can survive anything Boomer -- including you.

Mutt hurries into the station. He needs to make sure his plan is going to work.

CUT TO:

92 INT. SHINING TIME STATION - DAY

92

We are at the mural. The previously jewel-like reflections of colour from the stained glass windows are now a little muted. Lily is saying goodbye to Patch.

LILY

I think I'll stay around here.

*
*

PATCH

That's OK, I have some errands to do, but I'll meet you back here in time for sunset.

*

LILY

Thank you Patch.

Patch leaves, and Lily hears Junior's voice singing.

He sparkles in, tap dancing on a skateboard, as he listens to his stereo set.

Lily is clearly delighted to see him.

(CONTINUED)

92 CONTINUED:

92

JUNIOR

Bisto -- I'd given up on meeting
you again. Hey, it's starting to
look a bit gloomy 'round here, isn't
it... Anyway, what's blue, green,
red and says "peep-peep"?

(CONTINUED)

92 CONTINUED: (2)

92

LILY

A parrot, and you mean "chirp-chirp".

JUNIOR

Nah -- trains -- talking trains.

Junior is straightening his jacket, polishing his whistle, and wondering where he might house his rainbow-coloured paper umbrella cocktail stick.

JUNIOR (cont'd)

I'm off to see them now on the Island of Sodor... and my cousin. I overslept, so I better hurry. Do you want to come?

LILY

(nervously wild about the idea)

Can we be back here by sunset?

JUNIOR

Hope so -- I want to get back to the beach.

Mutt comes in very quietly, and then barks.

LILY

What do you think, Mutt?

Mutt barks enthusiastically.

LILY (cont'd)

All right.

Junior taps the tunnel on the mural.

JUNIOR

It's this way. We'll take the shortcut. Hmm... I'll have to use Cuz's emergency supply of gold dust.
(shrugs)

But it's the only way to travel and we'll find lots more soon.

Junior has already sprinkled gold dust on the bench. Lily picks some up in her hand.

LILY

Gold dust! Can I take this little bit back for Grandpa?

*
*

(CONTINUED)

92 CONTINUED: (2)

92

JUNIOR

Be my guest -- I'll look after it
for you.

He pops the gold dust into his pocket and gives a bow --

Then Junior creates a huge burst of gold dust around himself
and Lily.

JUNIOR (cont'd)

Here we go.

WHOOSH TO:

93 INT. MUFFLE MOUNTAIN - MAGIC RAILROAD - DAY

93

Junior and Lily are on the Magic Railroad, being bumpily swept
along -- as if they're on non-existent bouncing balls -- in
what seems to be a tunnel.

Junior is tossing around his last supply of gold dust, as he
and Lily pop in and out down the track. It's very dark in
the tunnel, and the gold dust creates little pools of light.

JUNIOR

Bit bouncy, isn't it?

Lily nods.

LILY

Where are we?

JUNIOR

On the Conductor's Railroad

LILY

Magic Railroad.

*

JUNIOR

Whatever - we're travelling
thousand's of miles to the Island
but

(bump, bump)

I don't think this railroad will
last much longer... It'll vanish,
like the engine...

LILY

What engine?

(CONTINUED)

93 CONTINUED:

93

JUNIOR

The one that used to travel on this
-railroad... Cuz and I never saw it,
and we don't know what happened to
it.

(beat)

Are you ready, Lily? Here are the
buffers...

Suddenly he spots Henry's missing coal truck.

JUNIOR (cont'd)

Hey... what's that doing there...
now...

There are the buffers ahead -- they slow down, but there's no
need.

These are magic buffers to glide through... and they do --

94 EXT. SODOR - RAILWAY SIDINGS - DAY

94

Right into the old sidings on the other side of the buffers
where the coal truck disappeared. Junior is now taller than
Lily.

LILY

You've grown bigger.

JUNIOR

Or maybe you're smaller. I'm just
adjusting properly to my new
surroundings.

(he gives a sigh)

This is the only place it happens
to me.

LILY

Where are we?

JUNIOR

The Island of Sodor, of course!
This way -- Bogus!

LILY

What's the matter?

JUNIOR

(sneezing)

I think I'm allergic to grass.

(CONTINUED)

94 CONTINUED:

94

Junior leads Lily up the high embankment. They both peek over the top.

Below them lies the Island of Sodor in all its marvelous magic.

LILY

What's that noise?

JUNIOR

The trains -- I told you, they talk.
We're just too far away to hear
what they're saying yet.

*

94A EXT. SODOR - DAY

94A*

Panoramic pastoral scene of the engine puffing through the
Island

*

*

MIX TO: *

95 EXT. SODOR - MAIN STATION - DAY

95

And we are at the main station with a scene of great activity
from the big engines, Henry, Gordon and James. Henry's trucks
are being loaded with exotic merchandise suitable for a grand
engine. James is pushing trucks filled with oil drums, Gordon
is looking on.

*

GORDON

Well done, Henry, well done, James.
What useful engines we all are.

Diesel, with Splatter and Dodge, are witnessing all this
business and it's making Diesel even more bad-tempered.

SPLATTER & DODGE

So Boss, how come you let Twinkle
Toes escape?

Diesel becomes even more enraged.

DIESEL 10

I did it on purpose. I was testing
him... to see if he could... escape.

SPLATTER & DODGE

(to each other)

Did he mean to say that?

Diesel positions his claw to take a swipe at his side-kicks.
They back off.

(CONTINUED)

95 CONTINUED:

95

DIESEL 10
Playtime's over, Splodge -- now
it's time for the next lesson, it's
called 'how to stop being stupid'.

He is not looking where he is going. He bumps into the back
of James' last truck and gets oil all over his face.

FREEZE AND MIX TO:

95A EXT. SODOR - DAY

95A

Thomas and Percy deep in conversation.

THOMAS
I was up near the buffers at the
old siding when the last coal truck
disappeared.

*
*

PERCY
(excited)
Maybe the old sidings are the
entrance to Mr. Conductor's railway.

*

THOMAS
Percy -- you are clever. Now you
help keep them safe while I search
for Mr. Conductor.

Percy is speechless and stunned.

MIX TO:

96 EXT. SODOR - COUNTRYSIDE NEAR WINDMILL - DAY

96

Thomas, puffing along the line with his coaches Annie and
Clarabel.

Suddenly he gives a big smile and a happy "peep-peep".

THOMAS
Annie, Clarabel -- there's Mr.
Conductor -- we've found him!... Oh --

Thomas is closer now and we're watching this from his POV.

He's very confused. He wasn't expecting to see Junior.

(CONTINUED)

96 CONTINUED:

96

JUNIOR

Hi, Thomas -- don't look so
surprised. I know you haven't seen
me since --

THOMAS

(interrupting)

-- you stuffed party poppers down
my funnel.

JUNIOR

Hey, we had a laugh.

THOMAS

You did...

LILY

(coming out of her
hypnotic state at
experiencing this
conversation)

You're talking to each other.

JUNIOR

Ah -- first prize. Lily -- this is
Thomas. Thomas -- this is Lily.
Now, where's my cousin?

97 EXT. SODOR - RAILWAY LINE/WINDMILL/THOMAS (TRAV.) - DAY

97

Thomas is puffing along with Lily and Junior aboard. Ahead
of them is a windmill. *

Lily is admiring the sight of the blades going around. Then
she spots something.

LILY

What's that shining at the windmill?

JUNIOR

Bisto, Lily -- it's my cousin.

Mr. C. is sitting at the bottom of the windmill. The sun has
been catching the brass plate of his hat.

CUT TO:

98 EXT. SODOR - WINDMILL - DAY

98

Lily and Junior are standing close to Thomas. Junior looks
at Mr. C. *

(CONTINUED)

98 CONTINUED:

98

JUNIOR

So, did you bring me all this way
to look at you sunbathing?

MR. C.

(struggling to get up)
No, I did not. I landed here after
escaping from a heavy metal monster
who kidnapped me. He doesn't like
me, he doesn't like steam engines
and he won't like you either.

THOMAS

I'm very sorry I scared you, Mr.
Conductor. I didn't mean to cause
an accident.

MR. C.

It wasn't your fault Thomas. I
think Diesel made your whistle go
wobbly.

JUNIOR

I say, cuz, you look rough. Let's
get more gold dust, then you can
sort the monster out and go home,
and I can get back to the beach.

*

MR. C.

Listen to me, Junior... I've got
bad news...

There's the sound of a telephone. It's coming from a
bellflower on the ground beside Junior.

MR. C. (cont'd)

I'll get that!

Mr. C. instinctively goes to grab the "phone," but Junior
gets to it first. Mr. C. desperately wants to get it back
because he knows who it is.

JUNIOR

Hi there... No, I'm his cousin...
Who's this?... Oh, hi Hatty...

Mr. C. winces.

JUNIOR (cont'd)

... Yeah, he's lying around
somewhere.

(CONTINUED)

98 CONTINUED: (2)

98

Mr. C. squirms with embarrassment. He wrestles the bellflower away from Junior.

MR. C.
Sir Topham Hatt, Sir -- he just wanted to be friendly... No Sir, he's not a dog... well let's say he's more like a puppy who needs a good trainer.

He glares at Junior.

There is the sound of explosions down the bellflower.

MR. C. (cont'd)
Yes Sir, of course I know all Scotsmen are wonderful... Everything is under control... goodbye, Sir.

*
*

JUNIOR
Cuz, this is Lily. She's staying with her grumpy old Grandpa Stone.

MR. C.
(curious & surprised)
Hullo, Lily.

Then, feeling weak, he turns to Junior, only to find that his cousin is now sprawled on the windmill, enjoying the sun as the wind picks up.

MR. C. (cont'd)
Get down. It's much too windy to be up there.

JUNIOR
This is just like the fun fair...
Give us two secs.

Junior is suddenly spinning around on the windmill, faster and faster. Then, in a trice, he is off it, and flying through the air.

99 EXT. SODOR - WINDMILL - DAY

99

And... horror of horrors... he lands right on top of Diesel, who, at that very moment, is passing by.

Diesel looks up and glares in triumph.

(CONTINUED)

99 CONTINUED:

99

The wind blows all Junior's kit away... except for his bandanna. *

Junior gestures "oh well" and decides to make the best of a bad situation.

We see him disappearing around a corner -- doing his best to "windsurf" on the back of Diesel.

100 EXT. SODOR - WINDMILL - DAY

100

Lily and Mr. C. with Thomas nearby.

LILY

What's going to happen to Junior?

MR. C.

Oh, our family is pretty good at getting itself out of trouble... eventually! You know, Lily, that cousin of mine has a lot of guts. He just needs to put it to good use. He'll give Diesel a run for his wheels - I just hope they wear out quickly! *

*
*

FADE TO:

101 OMITTED
THRU
102A

101*
THRU
102A

MIX TO:

103 EXT. SODOR - NEAR MAGIC BUFFERS - DUSK

103

It's dusk, and Percy is travelling along the line that leads to the old sidings.

PERCY

Yes, I'm frightened... no, I'm not going to turn back -- I'm a Really Useful Engine. Useful Engines aren't scared. I have to make sure these sidings are safe -- I have to make sure the magic railway is safe... Mr. Conductor needs it.

Percy hears strange noises. Then he hears an owl hooting.

(CONTINUED)